

THE MUSICAL TIMES

AND

Singing Class Circular,

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THE NIEDERRHEINISCHES MUSIK-FEST.

MY DEAR "MUSICAL TIMES,"

I can give you no orderly account of this thirty-first Lower Rhine Festival; the opportunity is passed away for those who were not there, and to them the pleasure cannot be conveyed by letter:—but for those who were partakers in this delightful meeting, there remains an unfading recollection of excellent music enjoyed at leisure, associated with the beaming and friendly faces of appreciating listeners. The executants and audience have an equally large appetite for music, if we judge by the length of each programme, but the way of getting through the appointed quantity conveys nothing of the business-hurry which attends your English Festivals. Here, in Germany, are long intervals for *Mai-trank* drinking, for smoking, and for friendly greetings in the garden-walks surrounding the Concert-Hall. At Birmingham last year there were but two rehearsals for seven concerts,—but here seven grand orchestral rehearsals, besides numerous previous small practice-meetings, are appointed for the two first concerts. Most of the chorus-singers and orchestra-players are amateurs in every sense of the word, and seem to live in the gardens while the Festival lasts, lunching and dining, and never in a hurry—the early morning hour of eight, finds them punctually present, and at the end of a long evening rehearsal, they seem as eager and as much awake as their deliberate natures will permit. The Germans seem fully to follow the advice of doing or thinking of only one thing at a time, and you would imagine that they consider "life" not "short" but "long" as art.

Düsseldorf is encompassed by extensive park-like shrubberies, occupying the site of the old fortifications, where singing birds become tamest of the tame. At Whitsuntide nightingales abound, and day and night maintain their tuneful contests. Their reputed love of solitude seems not to hold good here, for they continue their song in loudest combination with the laughter and gossip of the festival-keepers. In the more *piano* passages of the concerts, the *bird-songs* made themselves audible; and the audience were enthusiastic when two nightingales poured forth their insistent notes close to the windows, joining in the passionate recitatives of Gluck's *Alceste*; "Three nightingales at once" burst forth in a shout, as the opportunity offered to vent their delight at the clear high notes of Clara Novello. At a moment

of intense enjoyment how electrical is the effect of any additional accident which brings in new joy! Weak, indeed, are words to record the excitement of such a moment,—Gluck's marvellous illustration of maternal agony and devotedness, delivered by one whose natural and acquired talents leave nothing to desire;—and then to share these joys with 1,500 listeners, to whose appreciating hearts each word speaks directly,—while Princely countenance, and brilliancy of fashionably-drest *dilettanti*, all joining in enthusiastic homage to the *composer* who had conceived, and the *artiste* who had rendered so divine an outpouring of passionate declamation.

I will rather suggest that London should take an early opportunity of realizing Gluck's conceptions, as more to the purpose than whole pages of dry criticism; I warned you from the beginning that you would have none such from me, and I agree with the enthusiast who exclaimed at the supper on our last evening, "Now it remains but to think what we shall have next year at Köln." I pity those poor listeners who suffer under the fear lest they should be too easily pleased—that have their critical reputation to take care of, or who have made some antiquarian discovery of notes or passages which the vulgar, enjoying herd approve, in spite of its having been pointed out that such a (by them stated) corruption should on no account be enjoyed; such auditors are so much occupied with their own likes or dislikes, as to leave no room for a hearty leisurely enjoyment of "the goods the gods have provided." Truly might these conscientious critics have stated, that the Germans yet know but little of Handel's *Messiah* when compared with England; that the changes they have made from Handel's original, in the distribution of the tenor and soprano songs, &c., are not improvements; that a tenor singer should have been secured, who was not obliged to omit the opening air, and was properly prepared in the other airs: but is it not better to rejoice, rather, that Germany is now in a fair way of knowing Handel's works more intimately? The present was a very promising beginning. Herr Salomons sang the bass air, "Why do the Nations?" better than I have yet heard it sung by a German, and we had your great Handelian soprano from London expressly for the *Messiah*. You had better print the programme after all, to please the orderly, and so here it is.

PROGRAMME.

FIRST DAY—MAY 15.

Symphonie in D—Robert Schumann. And "Messiah,"—Handel—(much curtailed).
Solos by Clara Novello, Matilde Hartman, Sophie Schloss, Hermis von Osten, and Salomons.

SECOND DAY—MAY 16.

- | | |
|--|-------------------|
| 1. Overture, ... "Euryanthe," ... | C. M. von Weber. |
| 2. Tenor Song, from "St. Paul," "Be thou faithful unto death," | Mendelssohn. |
| 3. 125th Psalm, ... | Ferdinand Hiller. |
| 4. Overture and First Act of "Alceste," ... | Gluck. |
| 5. Ninth Symphonie, ... | Beethoven. |

THIRD DAY—MAY 17.

1. "Hallelujah," ... (from "Messiah," ...) ... *Handel.*
2. Romanze, ... "Ein Traum in der Christnacht," ... *Hiller.*
3. Concert for Pianoforte, *Robert Schumann.*
4. Aria, ... "Ah! se potess' anch' io," ... *Cagnoni.*
5. Concert Overture, *Julius Tausch.*
6. "Adelaide," *Beethoven.*
7. Concert for Violin—*Beethoven.* Introduced Pianoforte and Violin, *Bach.*
8. Zwei schottische Lieder; God save the Queen,—repeated with German words.
9. Extempore Fantasia, *Ferdinand Hiller.*
10. Fest—Overture, *Robert Schumann.*

The only absolute novelty is the 125th Psalm, by Hiller, a very charming composition, for instruments and chorus, with recitatives and solos for tenor voice, which were delivered with much judgment by Herr Koch. The Psalm is a work which I trust will be produced in England.

The selection for the second day appears to me admirably chosen: this and the first day may be distinguished as especially dedicated to the production of *composers'* works, whilst the concert of the third day is arranged chiefly to exhibit the skill of the several *artists* who have taken part in the Festival. Amongst those I have not yet named, Madame Clara Schumann stands first in recollection, for her finished and extremely masterly pianoforte playing, and much more vividly than her playing, good as that is, is associated her pleasant face, and her untiring energy and attention to every detail of the Festival in which her husband has taken so much interest.

The third day also afforded opportunity for demonstration to the various favorites, including flower-throwings and laurel-crowning, in which Clara Novello, Clara Schumann, Joachim, the conductors, Schumann, Hiller, and Tausch, had severally an ample share.

The third concert was by no means the end of the Festival: Germans enjoy a Festival too luxuriously to separate before ample time has been allowed for talking it over, and comparing likings together. Occasion for such "fighting their battles o'er again," and for heartiest leave-takings was afforded by the committee inviting each executant to a supper after Tuesday's concert (when good speeches were made), and to a pic-nic on Wednesday, followed by a ball on the same evening.

And thus ended a Festival, the effect of which has left on my mind recollections of unmixed pleasure. I have before said that they cannot be conveyed on paper to the unfortunate absentee (I flatter myself), not even by a skilful pen. In the present letter, you must take the will for the deed, as all that can be expected from one who is just now—

ONE OF THE IDLE.

MR. H. H. PIERSON'S "JERUSALEM."

It will be in the recollection of most of our readers that an oratorio called *Jerusalem*, by H. H. Pierson, was produced at the last Norwich Musical Festival: the enthusiasm which attended its first performance in public formed a strong contrast to some of the critical opinions put forth by the daily press: it was supposed, as the only way in which the discrepancy could be at all reconciled, that a feeling of jealousy and partisanship was established from the fact that two unknown oratorios, both by young musicians, were performed at this festival. This, however, as it may be—the public sympathy was strongly enlisted in favour of *Jerusalem*: indeed, such was the animated impression it produced, that it has been thought by Mr. Benedict, who conducted the oratorio, and who is the conductor of the Harmonic Union, a mere act of fairness to the composer, as it is an act of grace to the London musical public, to give them an opportunity of judging of a work which elicited so many opinions upon its merits *pro* and *con*. That a young society like the Harmonic Union should thus be the means of gratifying public curiosity, is alike appropriate and creditable to it.

And here we would offer a tribute to the amiable and generous treatment which the young members of the profession invariably experience at the hands of Mr. Benedict: a more unselfish and conscientious artist is not to be found. These qualities, combined with the highest artistic talent, have ensured him the esteem of the whole musical community.

An analysis of this oratorio, by Mr. Macfarren, will be found at page 51, Vol. V. of the *Musical Times*; and although the writer of that notice has avowedly abstained from minute criticism, he unhesitatingly awards the composer the praise of originality, and the possession of a power to think for himself: these recommendations must be regarded as the great prelude to success. In describing a tenor air (charmingly rendered by Signor Gardoni, on the occasion under notice), Mr. Macfarren very justly writes: "This andante alone stamps its author a musician of most refined sentiment, endowed by nature and cultivated by study, as the whole work proves him to be emulous of the highest position in the art." In his harmonies, Mr. Pierson has confined himself to none of the conventional rules laid down by the disciples of the mathematical school of music—ancient or modern: he has dared to think for himself, and not only this, but furthermore to carry out his thoughts in his own way—a liberty not always to be forgiven by those who recognize but one mode of working out a subject, and that way their own. The feature of this work is its novelty—and if in producing what we should term poetical effects, the composer has given a

Trio Composed
by CURSCHMAN.

The Flower-Greeting.

The Words paraphrased from the
German of Goethe by Mrs. V. NOVELLO.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, and 24, Poultry; also in New York, at 389, Broadway.]

1st SOPRANO. *Andante.* *Dolce*
These flow'rs for thee were cull'd, Love! And

2nd SOPRANO.

3rd SOPRANO. *Andante*

ACCOMP. *Dolce.* *p* *Sves.*

to my bosom press'd; A thou - sand murmur'd vows, Dear! Fo.

Thee my love con - fess'd; Fond greet - ings they con - vey, . . Oh!

cres. *Sves.*

THE FLOWER GREETING.

smile, and I am bless'd. These flow'rs for thee were cull'd, Love! And
Dolce.
 These flow'rs for thee were cull'd, Love! And to my bo - som
 to . . my bosom press'd, A thou - sand murmur'd vows, Dear! For
 press'd, A thou - sand murmur'd vows, Dear! For thee my love con -
 thee . . my love con - fess'd; Fond greet - ings they con - vey, Love! Oh!
 - fess'd; Fond greet - ing they con - vey, . . Oh! smile, and I am
Dolce.
 These
 smile, and I . . am bless'd; These flow'rs for thee were cull'd, Love! And
 bless'd; These flow'rs for thee were cull'd, Love! And to . . my bosom
 flow'rs for thee were cull'd, Love! And to my bo - som press'd! A
 p
 8ves.

THE FLOWER-GREETING.

to my bo - som press'd; A thou - sand murmur'd vows, Dear! For
 press'd; A thou - sand murmur'd vows, Dear! For thee my love con -
 thou - sand murmur'd vows, Dear; For thee my love con - fess'd; Fond

Thee my love con - fess'd; Oh! smile, Oh! smile, and I am bless'd;
 - fess'd; Fond greet - ings they con - vey, my Love! Oh! smile, and I am
 greet - ings they con - vey, Oh! smile, and I am bless'd;

These flow'rs for thee were cull'd, Love! And to my bo - som
 bless'd; Oh! smile, and I am bless'd, Love! Oh! smile, Oh!
 Fond greet - ings they con - vey, Love! Oh!

press'd, Oh! smile, Oh! smile, and I am bless'd; A thou - sand murmur'd
 smile, and I am bless'd; A thou - sand murmur'd
 smile, Oh! smile, Oh! smile, and I am bless'd A thou - sand murmur'd

THE FLOWER-GREETING.

vows, Dear! For thee . . my love con-fess'd;

vows, Dear! For thee . . my love con-fess'd; *Dolce.* Fond greet - ings they con -

vows, Dear! For thee . . my love con-fess'd;

Fond greet - ings they con-vey, . . . Oh! smile, . . . Oh!

-vey, . . . Oh! smile, and I am bless'd; . . . Oh! smile, and I am

Fond greet - ings they con -

smile, . . . Oh! smile, and I am bless'd; Oh! smile, and I am

bless'd; Oh! smile, Oh! smile, and I am bless'd; Oh! smile, and I am

-vey, . . . Oh! smile, and I am bless'd; Oh! smile, and I am

bless'd; Oh! smile, and I am bless'd.

bless'd; Oh! smile, and I am bless'd.

bless'd; Oh! smile, and I am bless'd.

cres. *ff* *dim.* *sves.*

This Trio is printed in Folio Music size, price 1s.

Continued from page 198.

daring example of his idea of modulation, he never fails to carry his intention home to the audience: in all cases, the scenes described by the music are vividly placed before them. The style of recitative is one of the novelties in the construction of this oratorio—the phrases in which partake of a melodious character, certainly without much regard to rhythm. The policy of departing from the elder models of this class of writing may be questioned, but there is little doubt that monotony is, by its adoption, avoided. Our individual opinion, after a perusal of the score, is—that the composer puts forth claims in this oratorio which entitle it to be ranked amongst the most remarkable and original sacred works of the day. Mr. Pierson is possessed of that without which greatness can never be attained—genius; and, let his objectors demur as they may, his position, with experience and perseverance, is assured. Personally, we know nothing of Mr. Pierson—professionally, we feel quite sure we shall be better acquainted: his oratorio is the corner stone to his reputation—and the edifice will be lasting.

We should, nevertheless, like it understood, that Mr. Pierson's mode of illustrating his ideas is not *always* the mode we should recommend or approve: there are peculiarities in the work, which ill-natured criticism has distorted into the perversion of the principles of musical construction, but which for the effect they produce may be likened to the odd style of expression—or rather word-coining—to be found in the works of all our best poets. This remark will sufficiently realize to the mind of the reader our idea of the character of the new oratorio. If our young musicians would only trust more to their own powers, and shake off the impression which the works of Mendelssohn have made on their imagination, we should have more confident hopes of the perpetuity of our modern school of music.

That this oratorio will never be a *very* great favourite with vocalists we can readily believe—the author's intention having evidently been to produce a complete sacred musical drama, the interest of which is to be found in the illustration of the great events which are recounted in the text: the plan thus formed would necessarily curtail the opportunities for individual display. A proof to the writer that the author has succeeded in his object, was the fixed and studious attention paid, on its last performance, to the descriptive instrumental compositions, and to the progress and working out of the story generally.

Having thus given a general opinion of the oratorio, it becomes our duty to place before the reader briefly our impression of the merits of its performance by the new society, which has already taken a good position in public estimation, and which by generously holding forth encouragement

to the rising talent of England, has done, and will in future doubtless do, much for the art.

The soprano music was entrusted to Miss Louisa Pyne, assisted by Mrs. Endersohn—the alto to Miss Dolby; the tenor divided between Signor Gardoni and Mr. Lockey; the bass between Herr Staudigl and Mr. Lawler. The most interesting of the soprano music is an air, "Of the rock that begat thee," which occurs early in the oratorio, and a solo in the third part, "And he that sitteth," each of which was made a prominent feature by the charming treatment it received from Miss L. Pyne; in the last-mentioned solo, the pathos and sentiment infused into the concluding phrase were remarkable. Mrs. Endersohn's task was but short, and she acquitted herself of it creditably. Mr. Lockey sustained the burthen of the tenor music: the two best songs fell to the lot of Gardoni, in the second act—in one of which he received an encore, a well-earned tribute for his graceful and feeling version of both words and music—the former of which it was evident he had attentively studied. Mr. Lockey's portion of the music was certainly less interesting, which may partly account for the moderate effect produced. Staudigl's fine voice and correct style were well developed in the solos; nor must we omit to offer our testimony also to the subdued rendering of his part in the concerted music—a secret worth knowing, and a principle worth practising by many of our vocalists. Mr. Lawler is also entitled to a good word. The band were well up to their work—the chorus, considering the number, satisfactory; the basses are perhaps the least efficient: the semi-chorus gave their music with wonderful tact—from their readiness and certainty we imagine that the members of it were unmixed with amateurs. Mr. Benedict's fine reading of the score, and his direction of the work generally, were worthy all praise.

VERNON.

PERFORMANCE OF "JERUSALEM" IN EXETER HALL.

THE generally favourable opinion expressed in this journal respecting the oratorio of *Jerusalem*, on the occasion of its performance at our last festival, was fully confirmed by the second performance in Exeter Hall, on Wednesday evening. The immense hall was filled in every part, and numbers of people stood in the passages. A large party was present from this city.—On Mr. Benedict, the conductor, and the principal vocalists, Miss Dolby, Miss L. Pyne, Mrs. Endersohn, Mr. Lockey, Mr. Lawler, Signor Gardoni, and Herr Staudigl making their appearance, they were greeted with prolonged applause. At Norwich the performance had the great advantage of Madame Garcia's genius and experience. Instead of her, Miss Louisa Pyne was engaged. Herr Staudigl took the parts sung by Mr. Weiss, Mr. Lockey those of Sims Reeve, Mr. Lawler those of Signor Belletti, and Mrs. Endersohn those of Miss Alleyne at the first performance. The band now comprised the best instrumentalists in Europe, and they played with a spirit, consent, and energy,

never surpassed. Their brilliant style, in the performance of the overture, at once prepared the vast assembly for a rich treat, and they were not disappointed.

After a few rehearsals, vocalists, chorus, and instrumentalists, seemed to have caught the spirit of the music, and they produced all the fine effects intended by the author. During the evening the audience became more and more excited. Applause followed every recit, arioso, solo, duet, quintett, or terzetto. An evident desire was manifested to have several of the pieces encoored, but owing to the length of the oratorio and the lateness of the hour, Mr. Benedict was constrained to limit them.—The oratorio since its production here had been considerably and very judiciously shortened; the following being the omissions:—the aria, sung by Herr Formes, "The Lord shall bring a nation against thee from far," in the introduction, the arioso, "Run ye to and fro," and the aria, "Woe to Ariel," in the first part;—the semi-chorus, recit, and chorus, commencing the second part: the recit, arioso, and aria, commencing the third part. The chorus, "Lo, he comes in clouds descending, was, contrary to general expectation, retained, and perhaps never was given before in so splendid a style. In the first and second parts the chorusses went off well, and were very effective. At the close of the last chorus, the applause was general throughout the hall. Mr. Pierson was loudly called for, but he did not make his appearance. The success of his work was as great as he could desire. After passing two such ordeals as our Festival and Exeter Hall, it will be a vain effort for a clique of critics to write it down, because of certain alleged crudities perpetrated in an attempt to depart from the beaten path of musical composition. We feel more confidence than ever in repeating our former opinion, that *Jerusalem* has enough merit and vitality in it to live, and to place its author in the first rank of English composers.

A morning contemporary thus speaks of the oratorio:—"Mr. Pierson's work, entitled *Jerusalem*, is a surprising composition. From the peculiar sacredness of its theme, we were not surprised to find no fewer than three prelates present at the performance. Mr. Benedict had, in a great measure, triumphed over the peculiar difficulties of the work—difficulties which actually produced many resignations in the band and chorus. The general result was highly satisfactory. The instrumental portions were most effective, especially that gorgeous piece the symphony describing the march of the Roman army on Jerusalem. We are aware that the author of this great work has prejudices and opposition of no ordinary kind to overcome, but we feel the strongest confidence that the sterling character of his production will sustain him amidst them all, and that we shall often have to record the future successful performances of the oratorio of *Jerusalem*."—*Norfolk Chronicle*.

SACRED HARMONIC SOCIETY.

The twentieth annual general meeting of the society was held on the 6th. Mr. Harrison in the chair. We give a few extracts from the report:—

The number of members and subscribers at the several quarterly periods of the year has been as follow:—

At Lady Day	613
" Midsummer	662
" Michaelmas	658
" Christmas	750

The number of Concerts in last year was nineteen, a number which, with the exception of the Exhibition year, 1851, has never been exceeded, and has only twice, and at distant intervals, been equalled in any one year. Of these nineteen performances, twelve were Subscription Concerts, which is a larger number than was given in any of the five preceding years. The number of Subscription Concerts, as stated in the last Annual Report, has usually been ten.

The following is an account of the receipts and expenses for the year:—

Receipts, £6,252 4s. 1d.; Payments, £6,009 11s. 2d.; Balance in hand, £152 12s. 11d.

By this it will be seen that, although not a large profit has been made, considering the extent of the outlay, a sum exceeding £150 has been added to the stock of the society.

In reference to the subject of the testimonial intended to be presented to Mr. Bowley, the committee insert the following paragraph in their report:—

This Committee have often had occasion to point out in their Reports the peculiar obligations under which the society lay to Mr. Bowley, and now that so large a proportion of the members, subscribers, assistants, stewards, and friends of the society have concurred in adopting a series of resolutions expressive of similar sentiments, and of their desire to offer him a suitable Testimonial of their gratitude and esteem, the Committee would not do justice to their feelings, if they did not take this opportunity of testifying their hearty concurrence in the object proposed, and their sincere hope and anticipation that the result will be such as will reflect honour alike upon the society who bestows, and the individual who receives, so well merited a compliment.

The *Creation* has been repeated by this society: Madame Clara Novello, Signor Gardoni, and Herr Formes, being the vocalists.

TO CORRESPONDENTS.

Our Correspondent (Edinburgh) who writes about the faulty rhythm of the National Anthem, evinces ability in his analysis; but we fear his labour stands but a poor chance of being requited. He would be glad to see an attempt made to supply the place of the old poem: we agree with our Correspondent as to its worthlessness, but if the finest poem ever written were to be wedded to the music, it would stand no chance of performance—such is the force of habit in these matters. Our limited space prevents the insertion of our Correspondent's letter.

F. J. J.—The letter from this Correspondent is under consideration.

E. G.—We advise our Correspondent to place the matter in the hands of a first-rate organ-builder, whose experience will aid him in his object much more than bringing the subject under discussion in any kind of publication.

Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The fourth concert was held on the 2nd, when Cherubini's MS. symphony in D, a MS. violoncello concerto by Molique, the Overture to *Euryanthe*, Beethoven's "Pastoral," and Mendelssohn's March in *Athalie*, were the principal orchestral features. Cherubini's symphony was originally written for this society; and it has, by some means or other, presented itself to the notice of the directors this year—who, as we have before pointed out, are more energetic in their office than formerly: in this symphony, though it falls short of the grandeur of style and poetry of imagination which distinguish the works of Mozart and Beethoven, there is a fine perception of the wonderful uses for which the combination of sound may be employed, and an example of the glowing language of which music may be made the vehicle. The hand of a master is apparent in the treatment of all Cherubini's subjects—the instrumentation is well conceived and admirably balanced—nor is the very essence of the art, melody, either cast aside, or obliterated by a love of display in the production of scientific combinations or eccentric harmonies. We have no doubt that future opportunities will be afforded to the subscribers of hearing the work performed. The other novelty was a concerto, by Molique, played with wonderful grace and expression by Piatti, in which the chief characteristics of the composer were present—elegance of thought, and fluency of expression. The whole is in three movements, and fully adapted to the taste of an audience like that usually assembled at these concerts. Beethoven's concerto in E flat was well played by Charles Hallé. The concert, as a whole, may be justly characterized as both

interesting and highly satisfactory.—The fifth concert took place on the 16th, in the presence of a crowded audience. Two symphonies, Mendelssohn's in A, and Beethoven's in F. No. 8; three overtures, *Jessonda*, *Esther*, *Figaro*, a cantata (Bishop's *Departure from Paradise*), and a concerto, were the instrumental performances. Mendelssohn's symphony has been, since its publication, brought into notice by the New Philharmonic Society—it was admirably played by the band. A difference of opinion has existed between conductors as to the time in which the last movement should be taken. M. Jullien adopted one course—Mr. Costa another—and without pinning our faith to the sleeve of either, (though if compelled to stoop to partizanship, we confess we should choose the cause of the latter gentleman,) we must express our most decided conviction that the time in which Mr. Costa takes the movement is far the most effective: the andante was enforced. Spohr's overture was given with great spirit, and the well-known *Figaro* closed the concert with great éclat; the reason for inserting Handel's *Esther* in the programme is not quite palpable. Vieuxtemps' playing of his concerto was one of those great displays for which he has hitherto been celebrated—full of genius, and admirable alike for manual dexterity and richness of tone; as a composition, however, we have little to record in its favour—its chief characteristic being its elaborateness: this, without the achievement of a corresponding result, never fails to give dissatisfaction to the listener. Bishop's cantata—a composition of high merit, and of a purely melodic character—was cordially received: the composer conducting the cantata himself—Miss Pyne being the vocalist, and acquitting herself to admiration. Signor Gardoni, whose voice we never heard in better condition, and Miss M. Williams, who sang Mozart's "Lento il piu," with fine feeling, were the other vocalists.

NEW PHILHARMONIC SOCIETY.—The principal feature of the third concert consisted of a cantata called *Paradise Lost*. Dr. Wyld has undertaken to illustrate Milton's text; he might have been more happy in the choice of his subject, which has a gloom pervading it not altogether calculated to show the powers of the composer to the highest advantage; yet in the treatment of his subject, Dr. Wyld has manifested considerable powers of invention and a good knowledge of effects. The couplets delicately sung by Miss L. Pyne (and encored), commencing "For spirits when they please," evince a power in the composer to write a better, a more pleasing, and consequently a more popular work than the one under notice. Miss Arabella Goddard played Benedict's graceful pianoforte concerto in C minor, from memory, and gave indications that, unless unforeseen circumstances prevent its realization, her future career will be amongst the highest of the art. She is, as yet, not free from the blemish of a juvenile artist, but there is nothing betwixt her and greatness. There has been much virtuous indignation wasted about the performance of this C minor concerto; it was, for some reason, withdrawn from the programme of the old Philharmonic; hence its appearance in that of the new. Our opinion of its merits is, and always has been, of the highest kind; but whether Miss Goddard acted wisely, as a performer who has yet to take her position, in indignantly refusing to perform except she were permitted to exercise her own choice, at concerts like those of the Philharmonic society, must be considered questionable. We offer no further opinion upon the matter, though we hold that no worthier music than that of Mr. Bennett can be performed anywhere. Mendelssohn's symphony in A major and the *Zauberflöte* overture, the latter at a rattling pace, were also performed. Herr Lindpainter conducted.

MR. HOLMES'S CONCERT.—A classical concert was given by Mr. Holmes, on the 5th, for the avowed purpose of introducing to the public two of his sons, as violinists. The programme consisted of several compositions calcu-

lated to give the public an opportunity of judging of the capabilities of the young debutants—amongst these it will be sufficient to mention Mayseder's Solo (op. 49), a double concerto by Kalliwoda, and Vieuxtemps' "fantaisie caprice." The playing of both these youthful artists is entitled to high encomium, and we should be doing less than justice did we not hold out favourable anticipations to each of a prosperous career. Their style of playing evinced a self-reliance which cannot be imparted by even the best tuition.

SIGNOR and MADAME FERRARI'S CONCERT.—These well-known professors of the vocal art gave an entertainment at the Hanover-square Rooms on the 3rd. Besides Mr. and Madame Ferrari's names, the programme contained those of several popular vocalists, and Sterndale Bennett and Signor Piatti were amongst the instrumentalists. A sonata by Mr. Bennett was a prominent feature—its able treatment by the composer and Piatti rendered the performance one of great interest. The exertions of the vocal and instrumental interpreters were amply acknowledged by a large and fashionable audience.

MR. AGUILAR'S CONCERT.—The annual concert of this clever pianist was held at the Hanover-square Rooms on the 4th. Amongst the chief features of the entertainment were Spohr's quintett for pianoforte and wind instruments, and Mendelssohn's rondo, "Capriccioso." Mr. Aguilar, while he displays a sound knowledge of the intricacies of his art, is open to no charge of impracticability in his compositions. A trio in the key of G minor performed by himself, Vieuxtemps, and Hausmann, a composition marked by originality of thought and depth of sentiment, quite warrants the expression of such an opinion. His talent as a performer was fully proved by his interpretation of the pianoforte parts of this trio—his style is brilliant, yet free from exaggeration. Madame Fiorentini and Bottesini were prevented attending by indisposition.

MADAME SAINVILLE'S CONCERT.—This lady gave a concert on the 9th at Willis's Rooms, but owing to the late arrival of the tickets, we are not in a position to do more than record the fact. Should Madame Sainville again appear before the public, we shall be happy, as the French say, to "assist" at her concert.

MISS L. RHEMMEIOGH'S CONCERT.—This lady gave a concert on the 9th at Willis's Rooms, and besides displaying agreeable vocal powers, introduced the audience to an interesting selection of music. The programme was one which appealed to the general ear, and appeared to give unmixed satisfaction to the audience. Perhaps the chief feature was the splendid playing of Bottesini, on the contra-basso, a fantasia of his own composition, which elicited a genuine burst of applause. A debutante, Miss Bentley, gave some promise in a pianoforte solo.

GLOUCESTER FESTIVAL.—The 130th meeting of the three choirs, Gloucester, Worcester, and Hereford, will be held on the 13th, 14th, 15th and 16th of September next.

LEEDS MUSICAL UNION.—The fourth and last dress concert of this society took place on the 9th, at the Music Hall. Mr. Spark on this occasion appeared in the triple character of pianist, conductor, and accompanist, in all of which offices he displayed that great ability which has so deservedly won for him the eminent position he now occupies in musical matters in this town. In Mendelssohn's fine duet he shewed himself a worthy coadjutor of M. Silas, and proved himself a clever exponent of classical pianoforte music.

WESTERN MADRIGAL SOCIETY.—This rising society held its 14th anniversary at the Freemason's Hall, on Wednesday, April 6th; Jas. Evans, Esq., presided in the chair. About 140 gentlemen sat down to an excellent dinner. The madrigals, principally selected from the Italian masters, were admirably performed by a choir of

above 100 voices (half of whom were professionals), assisted by 20 boys of her Majesty's and other metropolitan choirs, conducted by Mr. Turle. The musical arrangements were under the direction of Mr. Gibson, the hon. secretary.

HUDDERSFIELD CHORAL SOCIETY.—The sixty-eighth quarterly concert of the above society, and last of the season, took place in the Philosophical Hall, on Friday evening, the 22nd inst. The first part contained a choice selection from various authors, the solos being admirably sustained by Mrs. Sunderland, Messrs. Milnes, Netherwood, and Senior. The band and chorus were, as usual, under the judicious direction of Mr. James Batty.

LEEDS.—An oratorio by Mr. W. Jackson was performed in the Music Hall, Albion-street, Leeds, on the 16th. It is called *Isaiah*, and was interpreted by Mrs. Sunderland, Miss M. Rose, Mr. Perring, and Mr. Winn; leader, Mr. Haddock; conductor, Mr. Jackson. We propose giving a fuller account of this performance in our next number.

PRESTON.—Mr. Ellis Roberts gave an entertainment in the Theatre of the Institution at the latter part of last month; he was assisted by Miss M. Rose. The members of the Preston Choral Society have given a performance of the *Messiah*.

BLACKPOOL.—A concert of miscellaneous music was given last month. Mr. Grindrod was the pianist.

BEDWORTH CHORAL SOCIETY.—The members of this society, assisted by several choirs of the neighbourhood, numbering about 60, gave a performance of Sacred Music on the 9th of May, in the Parochial School-room. The selection was miscellaneous, including choruses from the *Messiah*, *Samson*, *Joshua*, *Judah*, and the *Creation*, all of which were given with great precision and effect. Mr. Garratt officiated as conductor, and Mr. J. Stringer as leader.

WHITBY CHORAL SOCIETY.—In January last a choral society was established in Whitby, for the "Study and Practice of Sacred Music," and on the 3rd of May the members gave their first public performance in the New Lecture Hall, to a very crowded and highly respectable audience. The programme comprised selections from the *Creation* and the *Deliverance of Israel*, which were very faithfully interpreted. The success of the Whitby Choral Society is in a great measure attributable to the untiring exertions of Mr. Mercu, the leader, together with the liberality of the president, H. Belcher, Esq., who has presented the members with a copy of Jackson's oratorio, the *Deliverance of Israel*.

HATCHAM CHORAL SOCIETY.—A Choral Society has been formed in Hatcham for the encouragement of vocal music, both sacred and secular, the first meeting of which took place on the 12th of April, in the School-room. The programme issued for the occasion was of a very judicious kind. Mr. John Brown was the conductor; Mr. Blackshaw the pianist.

WOLVERHAMPTON.—On the 9th a concert of sacred music was given in the National School-room, on behalf of the Widows' and Orphans' Fund of the Earl of Plymouth and Royal Brunswick Lodges of Odd Fellows, M.U., established in this town.

BRADFORD MUSICAL FESTIVAL.—This great musical meeting will be held on the 31st of August, and 1st and 2nd of September next: by a reference to our advertising pages, the reader will find that the most complete and extensive arrangements have been made for its celebration.

MANCHESTER.—A concert was given at the Blind Asylum recently, at which a selection from Dr. Bexfield's oratorio, *Israel Restored*, was given. The composer himself presided at the organ.

BIRKENHEAD.—The Messrs. Distin, assisted by Miss Caroline Felton and Mr. John Willy, gave a concert, at the Craven Rooms, on the 9th.

PERTH.—A performance of the *Messiah* was given on the 7th, in the City Hall, under the patronage of the Duchess of Atholl, and the nobility and gentry of the neighbourhood. The band and chorus consisted of upwards of two hundred performers. Mr. Helmore was the conductor; Mr. Pearman the leader. We have been favoured with a copy of a long correspondence in the Perth newspapers as to the oft-repeated question of whether it be for the interest of religion that sacred words and music should be sung by "unholy lips;" and whether it be wrong or not to enjoy what one of the writers designates "the sinful gratification" of hearing an oratorio, unless performed for the single purpose of worship. With this question we must decline to interfere further than to state our impression that no man should judge his brother. We are indebted, nevertheless, to the correspondent who forwarded the papers.

PRESENT TO MISS GODDARD.—When Miss Goddard entered the retiring room after her performance at the New Philharmonic, Mr. Sterndale Bennett, whose concerto she had played, presented her with a splendid gold bracelet.

A NEW OPERA HOUSE has been built on a moderate scale in the *Strada di Santa Redegonda*, which is much admired in an architectural and decorative point of view.

MADAME FERON.—This once celebrated vocalist died in London recently, at an advanced age. Madame Feron, when her vocal powers had somewhat declined, appeared with some success on the English stage.

HERR ADOLPH SCHLOESSER, an eminent pianist from Frankfort, is amongst the host of newly-arrived artists. If report speak truly of his merits, he will not fail to gain popularity, notwithstanding the monstrous influx of foreign celebrities.

PARIS.—The production of Mercadante's *Bravo*, at the Theatre Italien, has given the musical critics an opportunity of considering the works and career of its composer, of which several have availed themselves; the general impression created by the opera is that the musician has been at great difficulty in overcoming the obstacles presented by an ineffective, unartistic, and exaggerated libretto; the performance is said to have been, in every respect, creditable; the principal characters were entrusted to Madame La Grange, Madlle. Beltramelli, Belletti, Guidotti, and Fortini. According to the desire of the King of Prussia, Meyerbeer has just set the 91st Psalm, "Bonum est confiteri Domino," to music. It was performed in the cathedral at Potsdam, in the presence of the King of the Belgians, of the King and Queen of Prussia, and the royal family.

CHORAL FUND.—The annual concert of this excellent institution will be held on the 20th of June. The *Messiah* will be performed. Madame Clara Novello, Miss Dolby, Madlle. Favanti, Miss Louisa Pyne; Mr. Lockey, Herr Reichart, and Herr Staudigl will be the vocalists. Sir H. Bishop will conduct.

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